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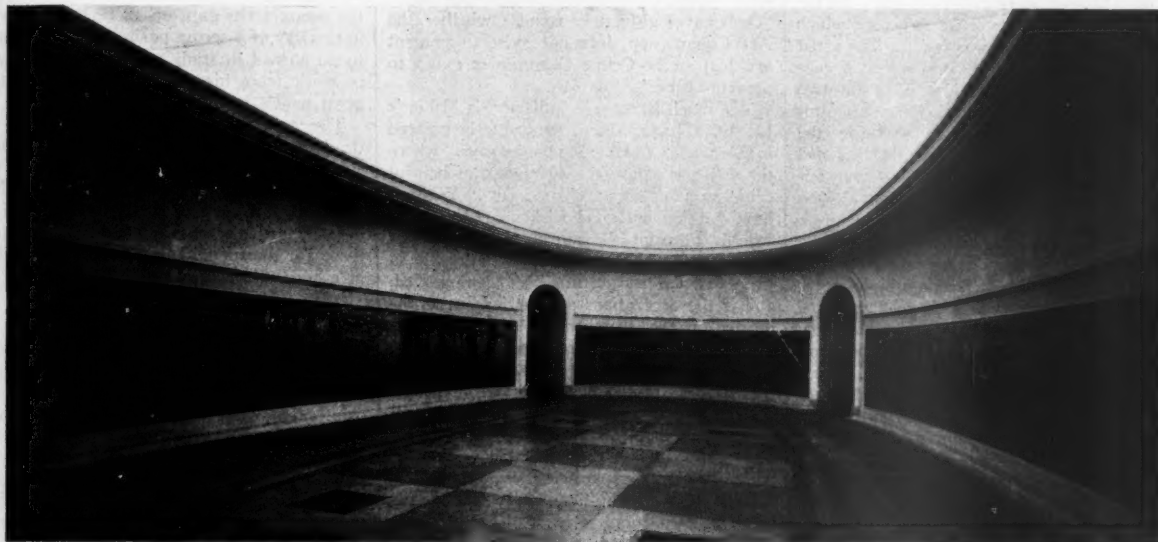
Volume I

Hopewell, New Jersey, July, 1927

LIBRARY

Number 16

France Enshrines Monet's "Water-Lilies," His Gift to Nation



One of the Two Great Water-Lily Rooms by Claude Monet, Recently Opened in the Tuileries Gardens, Paris.

Kept Its Head

The American Branch of the Oxford University Press has sent the following to THE ART DIGEST:

"In a previous announcement over our imprint a statement, apparently incorrect, was made with regard to the picture of the 'Madonna and Child' by Antonello da Messina owned by the Metropolitan Museum of Art. It was said that in cleaning the picture the Virgin's head came away, revealing a different head underneath.

"This statement was made in the best of faith, upon authority which appeared wholly adequate. But we now have the word of Dr. Edward Robinson, director of the Metropolitan Museum, that the picture is exactly in the same condition in which it was received, and that no such discovery has been made.

"We regret the incorrectness of our first announcement, and hasten to repair the unintentional misstatement."

And now the matter stands exactly as it did, with the Metropolitan Museum of Art sticking to its own judgment on its two latest important purchases—the Antonello da Messina and Titian's portrait of Alfonso d'Este, Duke of Ferrara.

The Oxford University Press had made the statement in announcing the publication of "Three Essays in Method" by Bernard Berenson, who asserts that the Metropoli-

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\$3,000,000 Deal

Just as THE ART DIGEST was going to press word came of the greatest art transaction of all history, the purchase in London by Duveen Brothers of the collection of 114 old masters of the Italian school formed by the banker Robert H. Benson, for a price given by the New York *Herald Tribune* as \$3,000,000 and by the New York *Times* as \$2,500,000. The paintings, all of the 14th, 15th and 16th centuries (before the decadence of Renaissance art), are familiar to connoisseurs, having been loaned to special exhibitions from 1875 to 1927, when some of them were shown in Manchester. They constitute the greatest private collection of Italian paintings in Europe.

According to announcement by Duveen Brothers, the collection will be brought to America and exhibited, after which the pictures will be offered to American collectors. This means, of course, that eventually they will find their way into American museums and become part of the nation's art heritage.

The collection contains examples by the most illustrious masters of Italian art. First mention belongs to four works by the founder of the Renaissance, Duccio (1255-1319), done in his prime, from 1308 to 1311, for the Cathedral of his native Sienna. They comprise scenes from the life of Christ, "The Temptation," "Christ and the Woman of Samaria," "The Raising of

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It would be difficult to find a more appropriate setting for the famous water-lily paintings of Claude Monet than that devised by M. Camille Lefèvre, the architect of the French national museums, in part of the Orangerie of the Tuileries, Paris, and recently inaugurated by M. Herriot.

As M. Thiebault-Sisson says, in *Le Temps*: "Guided partly by the artist, who was still living when the plans were made, and partly by M. Georges Clemenceau, who, after the death of Monet, watched carefully to see that his intentions were strictly carried out, the architect has formed within the spacious rectangle of the Orangerie two large oval halls. A vestibule of excellent taste and saturated, like the halls, with the style of Louis XVI, gives access to the museum. The vast canvases, where live again, at different hours of the day and in enchanting effects of atmosphere and light, the water-lilies with which the painter, in his property at Giverny, stocked the winding course of one arm of the Epte and the small pond that formed the centre of it, now line the walls of this double enclosure, walls painted in white slightly warmed with grayish brown, and it is the walls which serve as frame. Nothing could be better nor more truly give the work its full value.

"Effects of the morning, veiled in mist; bright effects of noon and afternoon, sumptuous effects of the day's end, effects of the night, veiled in transparent shades—such are the motifs treated by the painter in the eight compositions. . . . Carried, like variegated night-lights, on their broad, flat leaves,

THREE TIMES THE CIRCULATION OF ANY OTHER WEEKLY OR SEMI-MONTHLY AMERICAN ART PERIODICAL

and sometimes vague in form and color, sometimes vigorously set forth, the water-lilies display or conceal their corollas on the water bright or sombre, mirror-like or broken up by barely perceptible ripples. Some weeping willows bend their tearful tresses over that peaceful mirror in which all the life of the sky is reflected. . . .

"It was just in the year of the war, 1914, that Monet, after having during ten years or so put on canvases of average dimensions the various sights which the water-lily pond offered to him, had the idea of blending them and resuming them in one vast synthesis, which should be the last word of his art. With him action followed close upon decision. Masons were called at once. In the spring of 1916 the immense structure which was to serve as studio was ready. The artist began work immediately. On strips of canvas six to eight yards wide and about two yards high he threw his sketches tumultuously, and the dozen canvases—for the Orangerie has only a part, but the best and most complete part, of the whole—were finished in 1919. Not for the painter, who never tired of retouching them, at the risk of destroying their freshness, but for the few intimate friends who were admitted to watch this huge task undertaken by an octogenarian and who vainly begged him to touch them no more."

We are reminded of the marvelous and tragic element in this work by M. Louis Gillet, in *Le Gaulois*, who refers to the fact that for nearly twenty years before his death Monet suffered from cataract. His eyes were "only a ruin, sensation no longer existed, the painter sightless and plunged in the night had no longer any means of controlling expression, and yet the great visionary preserved his vision intact and the power of projecting it outside himself by an operation independent of the senses, as if by the pure working of the Holy Spirit, as Beethoven, without hearing them, brought forth, his ears walled up, the sublime melodies of his last quartets."

From the technical point of view, says M. Georges Rivière in *L'Art Vivant*, the Water-lilies represent "a veritable tour de force. In choosing oil painting, because more lasting, to reproduce the fugitive, capricious and delicate nuances which he discovered in the fireworks of his garden, the painter put down colors which had before been approached only with difficulty by the use of pastels or water-colors. This transparent luminosity seemed absolutely impossible to obtain before Monet, Renoir and Cézanne achieved it: the first with his Water-lilies, the second with the figures painted in his later years, and the third with his views of the Sainte-Victoire mountain and his Provencal landscapes."

Before Twilight

[Suggested by a painting of Carl C. Graf's.]

Pale moon and mist,
The wraith of a tree,
An aura, sun-kissed,
Caught tremblingly,

Mystical hour,—
What visions incite!
Subtle the power
Of nebulous light.

Frail chrysalis,
The birth of a theme,
Strange troubled bliss—
An unuttered dream.

—Margaret E. Bruner.

A \$50,000 Job

Los Angeles has turned over to Dean Cornwell, for a \$50,000 fee, the commission for painting the murals for the rotunda of the great Library designed by Bertram Goodhue. Cornwell, who is only 35 years old, was the highest paid illustrator in the world until two years ago, when he threw over his job with the Hearst magazines to become the pupil and assistant of Frank Brangwyn.

Arthur Millier, art critic of the *Los Angeles Times*, expresses disappointment that the award was not given to Maynard Dixon, Albert Herter or one of the other artists who submitted designs. Bitterly he says: "One may legitimately wonder whether the Art Commission does not exist to prevent art, just as the Crime Commission exists to prevent crime."

Too much Brangwyn influence, is Millier's lament. The canvases even are to be painted in Cornwell's London studio, he says, "where the artist will have the advantage of helpful criticism from Brangwyn. . . . While I have nothing but good wishes for the artist who is to paint the murals for our finest building, I feel that the opportunity for a glorious western gesture has been muffled, and if the decorations are carried out as indicated in the sketches, we shall get just what Dean Cornwell proposes not to give us, i. e., illustration. A casual glance at the sketches should have revealed to people with a broad understanding of art the well meant, but none the less enslaved, imitation of Brangwyn with the inevitable weakening which comes from conscious imitation."

"The Library Building itself was a tremendous step forward in local architecture. It imitates no period or no person. It is the work of a great American artist, Bertram Goodhue, who, after a lifetime spent in gradually divesting himself of the crust of tradition, emerged at last a free creator, standing on his own legs and with a thorough understanding of the principles, instead of the periods, of architecture. In Lee Lowrie he found a man who could design sculpture in a style harmonious with his scheme. It needed only a man who could create great mural decoration out of a similar fount of creation. Maynard Dixon, native son of California, steeped in the historic spirit of the Golden State, showed in his sketches the ability to create such designs, and he would have painted them here where he could be constantly in touch with his sources of reference. . . .

"The other designs submitted were, with one possible exception, interesting. As far as color treatment went, the designs by Ray Boynton, of San Francisco, were the most definitely mural. . . . Albert Herter's were the most thoroughly worked out of all, thoughtful as to content, and with great dignity of design. They dealt with the history of printing, as did the somewhat gray but well-planned murals of Norman Kennedy. Taber Sears took for his theme four great literary works and did a very decorative but overly romantic group. Augustus Vincent Tack came nearer the square character of the building with his figures from the history of literature. Willy Pogany was frivolous."

The critic thought that "in future it would be a good thing to take advice from a jury composed of such men as Arthur B. Davies, Eugene Savage and Childe Hassam, and to call in such discriminating local art col-

lectors and patrons as William Preston Harrison and Dr. Dorothea Moore."

Mr. Millier gives the following sketch of Cornwell's career: "Cornwell was born in Louisville, Ky., in 1892 and when he was 19 years of age went to Chicago, where he became connected with the *Chicago Tribune*. He studied at the Art Institute and determined to go to New York for further study. Working under Harvey Dunn, a pupil of Howard Pyle's, he secured a contract for illustrating of the *Red Book* under Ray Long. Later as editor of the *Hearst Magazines*, Ray Long gave Cornwell a free hand in originating vignettes and establishing a 'Cornwell' style of magazine illustration. At the height of his career as an illustrator, the young artist gave up all he had achieved in the way of a secure position in New York, to go abroad to study under Brangwyn and to work from his sketches on some of the great panels in Skinner's Hall, London."

The commission for the decorations of the lower lobby and the Hope street tunnel entrance to the library was awarded to Albert Herter for \$10,500. His designs for the lobby are adapted from Cretan motifs, in gold, turquoise blue and Venetian red, and those for the tunnel entrance depict episodes in early California history.

A Colonial Exhibition

Colonial portraits by Sully, Smibert, Benjamin West, Peale, Woolaston, Mather Brown and other American and English painters of early Americans, together with a choice assemblage of furniture, silver resist, pink lustre, pewter and various treasures of the times which form a fitting setting for these ancestors, make up a summer exhibition at the Vose Galleries, Boston, according to the *Transcript*.

A splendid "Portrait of a Man," by Mather Brown, one of the pioneer American painters, is particularly interesting because it bears the artist's signature in the fine flowing script of the time. The signature is unusual, painters of that day seeming to consider their brush strokes and general style sufficient identification.

The exhibition also has a group of paintings of early American ships, which were usually done in foreign ports by artists commissioned by the captains.

Sculptor vs. Architect

"Bizarre dilemma," *Le Figaro* calls it, or it might be entitled, "Sentiment Struggling with Art." To quote the report of the Paris paper:

"In the Hall of Remembrance in the Parliament Building of Ottawa, Canada, is to be placed a statue representing a woman saying good-bye to a young soldier."

"The sculptor responsible for the statue, Mr. Lake, wishes to have that woman a young wife embracing perhaps for the last time her husband. But the architect of the monument, Mr. Pearson, demands that the sad woman be a mother clasping her son."

"While waiting for a decision to be taken, the statue remains unfinished. Will it be wife or mother?"

Perugino for F. W. Trabold

Frederick W. Trabold, a New York collector, has acquired four paintings through Corona Mundi—two old masters, a "Saint Catherine" by Perugino and a Flemish "Decorative Figures," and two modern works, "Landscape" by Leon Hartl and "Twin Dogs" by Henry Beekman.

Hearst's Connoisseur

Confirmation and details have come of the rumor that William Randolph Hearst had bought, for £100,000, the English art magazine, *The Connoisseur*. All rights in the publication were acquired by Mr. Hearst for approximately \$495,000, of which \$90,000 went to the publishers of the American edition of *The Connoisseur*, headed by William Farquhar Payson, who was the American editor, and James I. Clarke, the business manager, doing business as "The Connoisseur Publications of America, Limited."

It was said to be Mr. Hearst's intention when he bought the English publication to unite it with *International Studio*, which he bought from John Lane in 1922. Since *The Connoisseur* is a prosperous magazine, carrying the advertising of hundreds of English and American antique dealers and art dealers, he hoped by uniting the two to produce a property that would pay a handsome profit.

However, Mr. C. Reginald Grundy, the English editor of *The Connoisseur*, paid a visit to America soon after the transaction, and is said to have convinced Mr. Hearst that it would be wise, at least for a while, to bring out the two magazines separately.

Mr. Hearst had sought to buy an English art magazine for years. At first the prejudice felt against him by the English on account of the war was an obstacle. It remains to be seen whether this prejudice still lingers sufficiently to affect *The Connoisseur's* advertising and circulation, which, on both continents, is declared to be about 13,000.

Federation of Arts

At the annual convention of the American Federation of Arts, in Boston, Robert W. de Forest was re-elected president; F. A. Delano, treasurer, and Miss Leila Mechlin, secretary. The following were named as directors to serve to 1930: Mrs. John W. Alexander, Andrew Wright Crawford, F. A. Delano, J. Horace Harding, Henry W. Kent, Florence N. Levy, Elihu Root, Homer Saint-Gaudens. Active vice-presidents: F. P. Keppel, F. A. Whiting, F. A. Delano.

Of the speeches perhaps the most striking was that of Charles H. Cheney, of Los Angeles, architect and city planner, who made the convention gasp when he asked: "Why is it, proud as we are of the many fine buildings and parks of Boston, that we find here, after all, only about 15 per cent. of a city?"

This seeming disparagement of the convention's hostess turned out to be, after all, a compliment when Mr. Cheney asserted that London was only 9 per cent. of a city, Chicago 8 and New York 12 when rated on "good architecture and good environment." Washington was accorded 25 per cent. and Paris 90 per cent.

Art Educator Dead

Miss Emily Sartain, who retired as head of the Philadelphia School of Design for Women in 1919 after serving for 33 years, is dead at the age of 87. She came of a family of artists and was the daughter of John Sartain, who introduced in America the art of mezzotint engraving. She was a portraitist, as well as a mezzotintist. Her niece, Miss Harriet Sartain, is now dean of the Philadelphia school.

South Captivated by Idyl of the Bayou



"Sun Disperses the Fog, Runnymede, S. C." by William P. Silva.

The South has been captivated by a painting by one of her native artists, William P. Silva. It is "Sun Disperses the Fog, Runnymede, S. C." which depicts the beauty of the bayou, whether it be in South Carolina, Georgia, Alabama, Florida, Mississippi, Louisiana or Texas. When it was shown at the seventh annual exhibition of the Southern States Art League at Charleston, S. C., it won the popular prize, and now it is on view, until September, at the Isaac Delgado Museum, New Orleans.

"Men and women come in, pause before this picture, and are held," says the *Christian Science Monitor*. "If they go away from it, to look at other paintings, they come back to it presently. Rough men, uncouth and ignorant of art and the jargon of critics, they are fascinated by the simple realism of this picture of something they

have known all their lives—something whose beauty they have felt, but could not express. Here it has been expressed for them by a painter who, like them, has known such scenes since boyhood, and loved the silent beauty of the woods and waters in the early morning hours.

"There is nothing sensational about it, in color or design. It is, in fact, singularly cool, quiet and serene, in composition and color—a symphony of pearly grays, of delicate rose and silvery gold and soft, mossy greens. Through the mist which envelops all, the pale sun is shimmering through, and its rays gild the water faintly, where it mirrors sky and trees, unbroken save by two spreading circles, where a fish has just leaped."

The painter, born in Savannah, and living most of his life in Chattanooga, now makes his home in Carmel, Cal.

A Collectors' League

New Jersey has started something brand new in the art world. Dealers have their organizations, so have the artists, and so have the museums. And now the "Collectors' League of New Jersey" has been formed. Organized in May, it held a second meeting at the State Museum, Trenton, on June 30, and found it already had seventy-seven members in twenty-seven towns.

Speeches at the Trenton meeting were made by John Cotton Dana, director of the Newark Museum; Mrs. Kathryn Greywacz, curator of the State Museum; William C. Gregg, of Hackensack; Miss Susan Weart, curator of the Hopewell Museum, and Dr. Henry B. Kummel, state geologist.

The purpose of the organization is to provide a sort of clearing house for the collectors of the state and to promote New Jersey museums. It is probable that an exchange bureau will be established. Wilbur Macey Stone, of East Orange, is president, and Miss Dorothy Gates, of the Newark Museum, secretary-treasurer.

Grand Central Drawing

The annual drawing among lay members of the Grand Central Art Galleries, New York, for rotation in choosing for themselves the \$125,000 worth of paintings and bronzes in the annual Founders' Exhibition, took place on June 15, and since then the successful ones, in succession, have been making their selections. Ninety-one names were drawn, one for each object displayed, and the first ten possessed themselves as follows of paintings by artists whose names follow theirs:

Henry W. Cannon, New York, H. Bolton Jones; Walter Jennings, New York, Nicolai Fechin; George P. Tweed, Duluth, Charles W. Hawthorne; Mrs. Edgar B. Stern, New Orleans, George de Forest Brush; J. J. Bodell, Providence, Chauncey F. Ryder; Henry J. Fuller, New York, Hovsep Pushman; Paul R. Mabury, Los Angeles, Ben Foster; Bartlett Arkell, New York, Elliott Daingerfield; estate of Charles Deering, Miami, Fla., Emil Carlsen; Mrs. Frederick Lewis, Norfolk, E. H. Potthast.

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Condensation

This number of THE ART DIGEST is an example of condensation. Imperfect as the product may be, the editor has put into it all his skill. Confronted with a mass of material unexpected in midsummer and enough for 32 pages, he faced a terrific task of compression and elimination. In spite of his endeavors, much worthy material had to be omitted.

THE ART DIGEST should be bigger. Its ideal size would be 32 pages, with 12 pages of advertising and 20 of reading matter. Hard work by its staff and co-operation by its readers will make this possible within a few months.

This is a condensed editorial.

—PEYTON BOSWELL.

\$3,000,000 Art Deal

[Concluded from page 1]

Lazarus" and "The Calling of Peter and Andrew." They formed a part of Duccio's masterpiece, the double altar, or "Majestas."

Other features of the collection are Bellini's "St. Jerome Reading" and "Conversazione," Andrea del Sarto's "Madonna and Child and Infant St. John," Ghirlandaio's portrait of Lorenzo de Medici's banking partner, Francesco Sassetti; Titian's "Madonna," Palma Vecchio's "Conversazione," Carpaccio's "Portrait of a Venetian Lady," Antonello da Messina's "Virgin," "Crivelli's "Madonna and Child," Luini's "Portrait of a Young Lady," Piero de Cosimo's "Hylas and the Nymphs," and Correggio's "Christ Taking Leave of His Mother Before the Passion."

Other famous names are Botticelli, Cosimo Tura, Luca Signorelli, Di Benvenuto, Di Paolo, Giorgione, Lorenzo Lotto, Sebastian del Piombo, Bonifazio, Paolo Veronese, Lippo, Memmi, and Simone de Martino.

Mr. Benson is 77 years old. The reason for the sale is not known, but presumably it has to do with the British inheritance tax, with which his family has had experience, for he married the daughter of R. H. Holford, whose collection, formed by the late Sir George Lindsay Holford, was scheduled to be sold on July 15 at Christie's.

Selling a Van Dyke

[It would be curious to know the exact origin of the following, which appeared in the Los Angeles Times. The skit is amusing, and certain parts of it are a fairly good take-off on the strict formality observed in a certain great art establishment, whose identity the writer so thinly veils. However, Sir Joseph Duveen and all other highly successful art dealers are sagacious business men, and it is unthinkable that Sir Joseph would employ any such technique in selling an old master to J. P. Morgan, Sr., who was known for his pride and sensitiveness.]

J. P. Morgan, Sr., his acquisitive nerves all a-tingle, had asked for an appointment with the great art dealer to see the Van Dyke for which the latter had paid \$100,000 at Christie's. There was delay. The great dealer's secretary was not certain that his master could give Mr. Morgan an audience, but he would do his best. At last it was settled. The king of Wall street entered the palatial lobby. He was greeted by whispering sons of princes in cutaways, morning trousers, spats and monocles, who passed him, whispering in quiet well-bred accents one to another. He waited a moment in this anteroom, a moment in that. He ascended elevators, was conducted down lengthy corridors, still passing from one whispering gentleman to another.

At length he sat in the anteroom itself. The last reigning duke tapped discreetly on the paneled door. He discoursed silently with one who disappeared. Five minutes elapsed. The financier tapped his heavy stick and fumed inwardly. Then the door reopened. Amid more whisperings he was ushered into the presence.

The great dealer half-looked up from his desk chair, murmured something and waved his client to a seat. The thick rugs swallowed up sound. Five minutes drew out their interminable length. The heavy stick tapped the floor, the art dealer's pen scratched monotonously. J. P. flung to his feet.

"Look here, I have no time to spare and I want to see the Van Dyke!"

Half comprehendingly, the great art dealer looked at him over his glasses and waved a deprecating hand. "Oh, the Van Dyke—ah yes, the Van Dyke—just a moment, Mr. Morgan," and again his pen and the impatient stick only broke the silence.

Ten minutes, fifteen minutes. The wolf of Wall street was pacing furiously up and down the room. At last with a sigh the pen was laid down, the prince of art dealers removed his glasses and, as one coming out of a trance, said absently: "Oh, let me see, Mr. Morgan, a-ah you said something about a Van Dyke."

"Certainly, and I can't wait all day; I want to see it at once."

"Oh, tut-tut, my dear Mr. Morgan, er—one can't look at a great picture in a hurry, but if you can wait a few minutes I think I can arrange that you see it."

Then he pressed six or seven of the little buttons on his desk. Secretaries rushed softly in from four corners. "The papers on the Van Dyke, Johnson, please . . . Oh, Graham, the photographs . . . Mr. Montague, have them install the Van Dyke in Gallery D on the fourth floor . . . Buckman, a small table for Mr. Morgan to inspect the photographs and documents."

Papers, photographs fell like a snowdrift from the hands of an army of softly scurry-

ing gentlemen. The great art dealer beamed. The money magnate scowled.

"I don't want to see all this stuff; show me the picture . . . Know all about it . . . seen all the photographs."

Deprecations from the art dealer . . . a great picture . . . see it when all is ready . . . what does Mr. Morgan think of the photographs?

Finally they enter another elevator, traverse a silent and lofty corridor and with hushed lips enter Gallery D. There, at the end of a great empty room, hung gray curtains. Seated in an unmovable chair the financier fumed and tapped his stick . . . Silently the curtains drew back. There reposed the longed-for Van Dyke.

Two minutes passed. "How much do you want for it?"

"Four . . . hundred . . . and . . . fifty thousand dollars!"

"Wha-at! Why, you only paid a hundred thousand for it! I'll give you a hundred and fifty."

"Four hundred and fifty thousand dollars!"

"Why, d—n it, that's robbery! Two hundred thousand and not a penny more!"

"Mr. Morgan, this is my picture, do you understand? I bought this picture for \$100,000, and it is mine. I have plenty of money and am not anxious to sell this picture. The price is four hundred and fifty thousand dollars."

The next day the picture was hung in the Morgan collection and a check for \$450,000 lay on the great dealer's desk.

The New Fogg Museum

Bad feeling between Harvard and Princeton? Not a bit of it. On the occasion of the opening of the superbly beautiful \$1,000,000 building of the Fogg Museum of Art, which will house the \$3,000,000 collection and be supported by a \$1,000,000 endowment fund, the Department of Art and Archaeology of Princeton University sent a message of "profound satisfaction because of this happy increase in the facilities and opportunities in the Division of Fine Arts of Harvard University," and offered its "heartly congratulations to its sister department, conscious as it is, that by reason of the close and sympathetic co-operation of the two departments, the prosperity of the one so signally insured by the completion of the new Fogg, cannot fail to be a stimulus and encouragement to the other."

The New York Times describes the new building as presenting "a very handsome and distinguished façade in the best red-brick American Georgian manner, as skillful adapters of that manner have now learned to use it."

Chicago's Redons

Chicago is having a midsummer artistic feast at the Art Institute, where the most complete set of prints by Odilon Redon in existence has been put on exhibition. The collection was purchased from Mme. Redon through the Stickney fund and comprises 380 etchings and lithographs, many of them idealistic in technique and expressing the artist's spectral mysticism.

Redon came very near being an American, says the Evening Post, for he was born in Bordeaux in 1840 only a few weeks after his parents removed from the French quarter of New Orleans, and his affection for Poe deeply colored his art.

Providence Gift

Marsden J. Perry, well known art collector, has informed the Rhode Island School of Design that he has made a will leaving to it eventually the famous gem of Colonial architecture, the John Brown House, in Providence, built in 1786, together with the great collection of antique furniture which it contains. The house and the beautiful grounds occupy almost a whole block of ground. The furniture is rich in examples of the Chippendale, Hepplewhite, Sheraton, Early Georgian, Queen Anne and Early American periods. Much of it is illustrated in Mr. Perry's impressive work on "Colonial Furniture in America."

Mr. Perry's collection of 18th century furniture is declared to be the finest in the world. He purchased the Duff Gordon and Lord Paulett groups and later, on the death of his chief rival, Richard A. Canfield, he acquired that collection. Pieces not needed in the John Brown House have been given to the Metropolitan Museum.

John Brown was a famous merchant and owner of shipping in Colonial days, and during the Revolution sent privateers upon the seas to prey on British commerce. He brought Rhode Island College from Warren to Providence, where it became Brown University.

Some Vivid Criticism

Marion F. Taylor, writing in the *Detroit Free Press* of an exhibition by five local artists at the Scarab Club—Jay Boorsma, Roy Bennett, Roger Davis, Walter Speck and Harry Smith—took refuge in "the old comfort of plain people, 'I may not know art, but I know what I like.'"

After commending Mr. Boorsma's "Javanese Dancing Girl" for its "languorous grace and undulating rhythm," the writer turned on the same artist's "Madonna and Child" and said: "A wooden doll of an infant with a soubrette's coral bow-lips, is held by a stick of a hand, and a queer pink daub develops into a foot after earnest study. The head inclined above the precocious child is that of a window dummy, the hair flatly painted on a smooth wooden poll, and the neck is swan-like in length rather than purity."

The critic, after praising a nude woman by Mr. Bennett as being "powerful with rude rebellion" and "braced against the grinding noise, the belching smoke and barren ugliness of a factory town," refers to the same artist's still life as "leaves afflicted with elephantiasis."

Art Center's New President

Richard de Wolfe Brixey has succeeded to the presidency of the Art Center, New York, held seven years by the founder, Mrs. Ripley Hitchcock. He is president of the Kerite Insulated Wire and Cable Company. "A new president," said Mrs. Hitchcock, "will bring fresh ideas and exert new powers." She now becomes honorary president.

Kentucky Portraitist Dead

Ferdinand G. Walker, portrait painter and landscapist, formerly of Louisville, Ky., died at his home in New Albany, Ind., aged 68. He painted the portraits of all the governors of Kentucky for the capitol building, and among his sitters was Henry Watterson.

Detroit's Masterpiece by Rembrandt



"The Visitation of Elizabeth," by Rembrandt.

"If it had been possible to ask Rembrandt what kind of subject he would have advised us to acquire as most representative of his art (if one could acquire only one of his works), it is most likely he would have recommended a religious composition, not a portrait, although nowadays his art of portraiture is more generally favored by private collectors," writes Dr. William R. Valentiner in the *Bulletin* of the Detroit Institute of Arts.

Therefore the Institute acquired, for \$150,000, "The Visitation of Elizabeth," a

work 18 by 22 inches, painted in 1640, two years before "The Night Watch" and eight years after "The Anatomy Lesson." From the Duke of Westminster's collection, the picture is esteemed by authorities as a masterpiece. The work was created in the happiest period of Rembrandt's life.

"It is remarkable," writes Dr. Valentiner, "how the artist, in spite of the opening of space in all directions, managed to give the intimate feeling to the scene which is characteristic of the religious representations of Rembrandt."

Coles Phillips Dead

Clarence Coles Phillips, well known illustrator and designer of magazine covers and protagonist of good art in advertising, died in New Rochelle, N. Y., aged 47.

"Mr. Phillips was almost the first artist of note," said the *New York Times*, "to enter the commercial field and permit his signed drawings to be used as advertisements. They became familiar from coast to coast in connection with hosiery, silverware and other products. He was an advocate of the advertising value of good art, and it is said that he was largely responsible for raising the artistic standards of advertising in American magazines."

Mr. Phillips developed a new style in American illustration. Charles Dana Gibson and J. C. Leyendecker paid tributes to him in the press.

Artist Wins Lawsuit

George de Forest Brush was commissioned by Mrs. Florence Brooks Aten, of New York, to paint her portrait for \$10,000. When it was delivered she paid for it, but, after advising with relatives and friends, she decided that it didn't look sufficiently like her. It was a "beautiful picture," but did not qualify as a likeness. She returned it to the artist to be fixed, and he made several trips to New York from New Hampshire to repaint it. When he delivered it the second time the portrait pleased the sitter, but the artist's bill for an additional \$7,000 did not. She declined to pay, and he sued.

Mrs. Aten at the trial contended that she ought to pay only for the material used by the artist during the repainting, but the jury took into account Mr. Brush's trips from New Hampshire and rendered a judgment for \$4,500.

Cleveland Gets a Gem of Greek Sculpture

A gem of 4th century Greek sculpture, a little bronze statue of Apollo, has just been purchased for the J. H. Wade collection of the Cleveland Museum of Art.

"Of all the Greek sculptures in existence," says the Museum *Bulletin*, "there is but one known to be an original work of a famous sculptor, the Hermes of Praxiteles, of which there is a cast in the Museum lobby. The Hermes gives the key to the style of Praxiteles, the most popular of all the sculptors of the fourth century B. C. Other works of his are known by marble copies of the bronze originals for which the sculptor was famous; and they bear out the characteristics seen in the Hermes,—great suavity, delicacy of balance of the weight of the figure, gentle rhythms, and perfect surface finish. 'The Marble Faun,' 'The Lizard Killer,' and the Knidian Aphrodite are the most popular of these statues. They are all softer, more feminine in character than the Hermes, some of the softness perhaps being due to the exaggeration of the later copyists.

"The Wade Apollo has all of these qualities except the exaggeration. It has the perfect restraint of the fourth century. The rhythms of the figure flow into one another as the observer changes the point of view, showing a mastery of sculptural design rare even in the finest periods of Greek art. The action of the figure, for all its suavity, has the tension of life, particularly noticeable in the movement of the head and of the left hand. The hand held an object, probably a lyre, for there is a hole through the grip and a smaller hole under the crooked second finger.

"A silver fillet is inlaid about the head, and the whites of the eyes are of silver. The irises were inlaid, but have been lost. Hair and eyes were finished with chisel and graver. The color of the figure varies from the natural brown patina of bronze to the blue and green of azurite and malachite due to many centuries of chemical action in the ground." * * *

Because 1927 is the fiftieth anniversary of the finding of Praxiteles' Hermes, the German archaeologist, Friedrich von Down, a professor in the University of Heidelberg, who had an important share in its discovery, has written an account of that event for the Greek newspaper, *Eleftheron Vima*, which is quoted by the *Christian Science Monitor*.

Professor von Down was present when the statue was unearthed at Olympia by Professor Gustav Hirschfeld's expedition. The two archaeologists immediately differed.



"Apollo," Greek, IVth Century

"A beautiful Roman work!" exclaimed Professor Hirschfeld. "No," said Professor von Down, "not Roman, but a Greek work of the 5th century." The two men were a bit hazy as to the site, and the discussion was prolonged as to the statue's origin. Professor Hirschfeld declared they had been excavating the site of the Pelopeion, on the north of the temple of Zeus, as described by the old Greek Pausanias.

Professor von Down urged his colleague to look the matter up in the original of Pausanias. Professor Hirschfeld hurried up to his library and soon returned, brandishing a book from which he read out the famous phrase: "Hermes in stone, carrying the child Dionysius. Work of Praxiteles."

Praise for Mrs. Wentworth

In commenting on the exposition of portraits by Mrs. Catherine Wentworth recently held in the Paris galleries of Durand-Ruel, M. George Paturelle, in *Le Figaro Artistique*, says that these portraits "attract and charm at once by their brilliancy, by their ingenious composition, by the delicacy and skill of their execution and by their harmonious coloring, but they move you still more by the reflections they provoke in you."

The easy naturalness of the subjects' poses and their lifelike representation is stressed by the critic, who, in speaking of the portrait of Mme. Etienne Gaveau, "dressed in a black gown and a red cloak, of a very beautiful red," with a fan of red feathers, says that she has "the air of a quise painted by Nattier."

A "Commercial Sculptor"

The rotogravure sections of the newspapers have been reproducing a remarkable photograph of America's first "commercial sculptor," Carlo Romanelli, of Los Angeles, posing in a phalanx of the figures which are fast displacing billboards along the roads in California.

Anyone who has made an automobile trip in the vicinity of Los Angeles will have been impressed by the revolution in outdoor advertising wrought by Mr. Romanelli. Striking figures calling attention to commercial products and business enterprises are appearing everywhere. The idea has not yet reached the East, nor has it yet received the attention of the societies and women's clubs that are combating the "billboard nuisance." But who knows?

Daumier's Ghost

Much has been said—part of it in the pages of *THE ART DIGEST*—about the high prices now paid for paintings which once sold for very small sums, but seldom has the spirit of a dead artist been moved to actual protest. Yet the following letter was recently published in *L'Art Vivant*:

"Dear Editor-in-Chief:—The tone and spirit of your review have been too sympathetic to me to make necessary any other reason for my unusual and surprising collaboration in *L'Art Vivant*. Recognizing all the disturbance it may cause in the minds of certain picture-dealers, who will be sure to say, 'Why should that rascal come again to annoy us?' nevertheless—

"I protest against the prices to which my modest works were made to climb in the course of a recent sale.

"I protest in the name of the young French painters, whose efforts I admire. I protest against the speculation which spreads over my poor canvases, which I always considered merely as recreation. If my friend Champfleury were still in your world, what a fine vituperative article he could write on those crazy people who pay 1,280,000 francs for a little canvas by your humble servant, who owed it to the friendship of good Father Corot that he finished his days under the modest roof of a peasant's house.

"If I write to you, Mr. Editor, it is because I believe that there must be now talented artists somewhere, who are suffering deprivation and scorn as I did. And since I am now a citizen of a world where all desire and all need are ended, as I have long since been granted my little share of glory, I wish in this kingdom of dreams to think only of those young painters whose works, whose existence, whose life you are defending.

"With the greetings, Sir, of
"Honoré Daumier."

M. Rogelin, commenting on this epistle of protest, notes that the Louvre Museum has acquired "La Blanchisseuse," for which its purchasing committee paid 701,000 francs, and that "Les Emigrants," the masterpiece of that sale, brought only 285,000 francs, as against 640,000 for "Les Amateurs de Peinture" and 400,000 for "Les Musiciens Ambulants."

Comœdia reports that the painting which brought the top price of more than a million francs was "Don Quichotte et Sancho Pança" and adds: "Let us hope that it was not bought for the account of some Yankee and that this masterful work will remain in France!" It also explains that the high price paid by the Louvre for "La Blanchisseuse" was due to the competitive bidding of one of the artist's heirs.

A. Muller Ury Hurt

A. Muller Ury, well known portrait and figure artist, sustained a broken leg in a fall at San Marino, Cal., a suburb of Pasadena. Mr. Ury, who has painted many notable portraits in the East, has established himself in a specially built studio at San Marino, and has been busy for more than three years with commissions on the coast, where he was first drawn to paint the portrait of the late Henry E. Huntington, whose great collections are located at San Marino.

A Sargent Book

There is no subsidence in the writing about John Singer Sargent. Some critics disparage him as an uninspired technician, some extol him as the greatest of his age. The first biography was that of Mr. Downes, and now another, by the artist's friend, the Hon. Evan Charteris, K. C., has been brought out by Charles Scribner's Sons.

The reviewer for the *New York Times* begins by saying: "The time for an impartial critical estimation of the work of John Sargent has possibly not arrived as yet, although there are enough critics to adhere to Mr. Roger Fry's judgment: 'I am sure that he (Sargent) was no less distinguished and genuine as a man than, in my opinion, he was striking and undistinguished as an illustrator and non-existent as an artist.' But these are, for the most part, younger critics, men who cannot stomach fireworks in paint and who seek for something deeper, something, in fact, that is rarely found in the successful portrait painters of the haut ton. This was Sargent's misfortune—to be court painter to all the rich ladies of his generation."

The book itself the critic finds to be a "discreet life of the artist by an admirer," and after reading it he observes: "Sargent's life was peculiarly unruffled. There were no huge rocks of difficulty for him to surmount during the long placid idyl of his days. He was blessed with enough money at the very beginning. He had no parental objections to destroy. He seems to have understood his particular métier from the beginning and to have followed it consistently enough with very few divagations into side channels. Even his teacher, Carolus Duran, was a lucky choice. Duran was the most popular portrait painter of his time in Paris, a man who was a bit of a poseur and who was influenced to some extent by Velasquez. His work is lacking in mystery. This, too, is true of Sargent."

Old Masters Damaged

John Barleycorn and Art had a set-to in the apartment of C. Bai Lihme, a retired chemist and manufacturer, in New York, and Art came off second best and needing repairs. In the absence of Mr. Lihme three employees of the building held a "party" in the apartment, which is a triplex, extending from the twelfth floor to the fourteenth. Under the influence of liquor, which probably wasn't bootleg, the three proceeded to wreck the place. They threw bottles at Rubens' "Portrait of an Old Man" and Van Dyck's "Marchesa Lomellini," and fiendishly ripped four sixteenth century Flemish tapestries. The damage is estimated at \$200,000.

Babcock Galleries to Move

The Babcock Galleries in New York have joined the up-town movement and will be at home in the Fall at 5 East Fifty-seventh street. The new quarters will have two special exhibition galleries, a large gallery for permanent exhibitions and two private show rooms. The Babcock Galleries, specializing in American paintings, were founded by John Snedecor in 1852.

Mrs. High's New Gift

Mrs. J. M. High, who gave her home to Atlanta to be used as an art museum, has just contributed a room of antique furniture.

Cincinnati for MacNeil's "Pioneer Woman"

After the "public" in New York, Boston, Pittsburgh, Detroit and Buffalo had recorded their preference for Bryant Baker's model for "The Pioneer Woman," it remained for Cincinnati to upset the unanimity for "first choice" and to bestow that honor on the design by Hermon A. MacNeil. The result in Duveneck's home town in a measure shows the influence which an art critic like Mary L. Alexander, of the *Enquirer*, can wield in a community.

At the end of a two-column review of the exhibition of twelve models for the colossal statue which E. W. Marland will erect at a cost of \$350,000 in Oklahoma, she said:

"I think, after careful consideration, I shall vote for Hermon MacNeil's pioneer woman because, to me, it is not only a satisfying portrayal of the free, natural and spiritual woman of the plains, but I feel sure that Mr. MacNeil is a sculptor who is thoroughly capable of carrying out the spirit of his model in a monumental figure."

Miss Alexander herself is a sculptor. The *Times-Star*, while the voting was under way, said: "If it might be announced that Cincinnati's vote was of a higher artistic standard than has proved the case elsewhere, it will be placing another record as a city of discrimination in matters of art."

Second choice in Cincinnati fell to Bryant Baker and third to John Gregory.

The models were shown at the John Herron Art Institute in Indianapolis from June 8 to 21, and the result there was a two to one vote in favor of Bryant Baker, John Gregory being second and Mr. MacNeil third. The exhibition was then taken to Chicago, where it will remain at the Art Institute until August 1, thence going to the Denver Art Museum, August 5 to 19, and



Hermon A. MacNeil's "Pioneer Woman"

the Art Institute of Minneapolis, where it will stay from August 24 to September 7.

Americans in Paris

Paris is having its first annual exhibition of works by "American artists in France," which has proved so astonishingly successful both as to size and interest that Mr. Germain Seligmann, of the firm of Jacques Seligmann & Co., has offered the use of the Ancien Palace de Sagan for next year's showing. The exhibition was organized by Edward L. Bernays, of New York.

One hundred and seventy American artists are represented at the Sagan palace, among them, according to the *New York Times*, being such well-known artists as Frederick E. Frieseke, Paul Burlin, Waldo Pierce, Norman Jacobsen, Howard Leigh and Martha Walter, as well as many of the younger group.

At the vernissage and reception were 1500 visitors, including many distinguished guests from diplomatic, artistic and social circles. Among them were Edouard Herriot, Minister of Public Instruction and Fine Arts; Mme. Berthelot, wife of the Minister of Foreign Affairs; Colonel Bentley Mott, Military Attaché of the American Embassy; Alphonse Gaulin, the American Consul General; George Blumenthal, the Marquis de Polignac, and Colonel and Mrs. Frances E. Drake.

Paul Leon, director of the French Academy of Beaux Arts, opened the show.

"This is seeing France through American eyes," he said.

Boston Doorway

Katharine Crosby in the *Boston Transcript* tells of the installation of a great marble doorway and bronze doors in a strictly commercial building, the headquarters of the Salada Tea Company. The doors, which are the work of a famous English sculptor, Henry Wilson, were awarded a medal this spring at the French Salon. "According to an authority on such matters," writes Miss Crosby, "no doors comparable to them are to be found in this country, even on public buildings. The nearest approach to them are the doors of the Capitol in Washington, but the new ones are said to surpass these."

The sculptor is now in Boston setting up the marble carvings, while the ten panels for the doors are being cast at Gorham's plant in Providence.

The commission was awarded three years ago by P. C. Larkin, president of the Salada company. The doors were to show the entire process of tea-culture, with its far-eastern atmosphere, while the marble carvings were to treat the theme symbolically, making use of gods and sacred animals.

A part of Mr. Wilson's fame is due to his replacement of the tomb of Bishop Elphinstone in the chapel of King's College in Aberdeen, which Oliver Cromwell destroyed. He used for guidance a description written by a Latin writer in the Middle Ages.

Poet Defends the Louvre's New Watteaus



"The Planting of the Maypole," by Antoine Watteau.

The Louvre has just acquired two new Watteau paintings, "The Planting of the May Pole" and "The Village Dancers." To those inclined to judge the purchase as unnecessary, because of their deplorable condition and the fact that the Louvre already was in possession of the most famous Watteau in the world, the immortal "Embarquement pour Cytherea," M. Jean Louis Vandoyer, poet and novelist, retorts in *L'Echo de Paris*:

"These two examples are extremely valuable, for they were painted during the youth of the artist, and, up to now, save at the Strasbourg Museum, France has not possessed an early Watteau. These little canvases, which make a pair, were probably painted about 1710, when Watteau was 26 years old. Two years afterward he was elected a member of the Académie Royale de Peinture. Recently discovered in England, they were entirely unknown. They have been damaged and bear traces of restoration in many places. Even one or two figures seem to have been repainted during the mid-Victorian era. But they are still very valuable, and we must be grateful that they did not go to America, for their place is in the Louvre.

"Both represent village scenes. We are therefore on the border which separates real life from the imaginary world, in which, after Shakespeare and before Musset, Watteau had the privilege to enter. The villagers are clad in their daily garb, but amongst them, dressed in her fairy garments, appears for the first time the ideal creature, Shakespeare's Rosalind and Musset's Camille. She is the elder sister of the imaginary damsels that will animate Watteau's next paintings. They are to be found in his pictures, and later on in Mozart's sonata, a nocturne of Chopin, a poem of Nerval, Heine or Verlaine. Seven years afterward Watteau painted the 'Embarquement pour Cythère,' and four years after that he died, at 37, just as old as Raphael, and only two years older than Mozart."

M. Vandoyer, who besides being a disciple of belle lettres is a distinguished art critic, is justified to find in these paintings a lyric source of emotion, but many collectors are not so enthusiastic, for these two examples of Watteau's early art are washed out and over-restored and are really in poor condition. They consider that the Louvre's curators have made a bad bargain and that the dealer who sold them for the trifle of a million and a half francs, has made a very good one.

Martiny, Sculptor, Dead

Philip Martiny, veteran New York sculptor, is dead of paralysis at the age of 69. He was the creator of the World War monument in Greenwich Village, the McKinley Memorial at Springfield, Mass., the statue of Garret A. Hobart, at Paterson, N. J., the Soldiers and Sailors monument, Jersey City, twenty-four statues in the Hall of Records, New York, and many other works. For several years he was the assistant of Saint-Gaudens.

Martiny was regarded as a specialist in the sculptural treatment of drapery. He used to tell how Saint-Gaudens seized him by the shoulders to express his elation over

the manner in which he had treated part of the drapery of the famous statue of "The Puritan." In fact, it was the skill with which a French sculptor, Francois, modeled drapery that first drew Martiny toward art as a boy in his native Alsace.

New Home for Arden Gallery

The Arden Gallery, which for several years has had its home at 599 Fifth avenue, New York, has removed to 460 Park avenue, into specially adapted quarters. The personnel of the gallery is now Mrs. James C. Rogerson, Mrs. Averell Meigs and Miss Emma L. Romeyn.

Rivals of Yore

One of the most recent examples of generous lending from a large number of collections is the exposition of French pastels at the Galeries Jean Charpentier in Paris, held to raise money for the construction of a new and fitting home at Saint Quentin for the pastels of La Tour, which have been housed at the Louvre since 1919. About 150 of these fragile works of art, of the 17th and 18th centuries, have been brought together not only from the Louvre and the museums of Rouen, Amiens, Versailles, Bordeaux and Orléans, but also from private collections, notably that of M. David Weill, president of the Société des Amis du Musée de Saint-Quentin.

Two of the dominant characteristics of the exposition as seen by M. Roger Dardenne, writing in *Le Figaro Artistique*, are the lively interest of the personalities portrayed, the society presented, and the competition between La Tour and J. B. Perronneau. "However great the value of all the artists represented at that exposition, La Tour and Perronneau are far ahead of all their neighbors. And not the least interesting thing is to see that a sort of contest exists between them, from which it may easily be that La Tour does not come out the winner. Many amateurs and critics have not hesitated to say that they preferred Perronneau to his illustrious rival. The 18th century would certainly be surprised at that preference. That it has been openly formulated indicates the transformation of our tastes.

"La Tour pleased his period through being lively, brilliant, dazzling. A worldly painter, he mingled constantly with high society, treating his models gracefully and exploiting cleverly that which we call snobishness. . . . He was indeed the painter required for a brilliant and frivolous society. . . .

"Why then does Perronneau touch us more? Precisely because his art is more reserved, more concentrated than that of La Tour. It is unequal, indeed; and when one knows his hazardous life, one is not surprised. But when he succeeds, he is excellent; no one surpasses him. There is nothing in that exposition more perfect than certain studies of children."

But the other artists are not to be overlooked—"Vivien, Nattier, Boucher, the great Chardin painted by himself, spectacles on his nose, his head covered with a bonnet, his roguish, good-natured manner such as one likes to think of for the painter of 'La Pourvoyeuse' and so many calm domestic scenes. There also is the suave Prud'hon—dear to Anatole France. His pastel likeness of the Empress Josephine, preparatory to the well-known painting, is a picture of rare delicacy, in which the nonchalant grace of the sitter mingles with a kind of touching warmth."

New Conception of Lincoln

A bronze statue of Abraham Lincoln by the distinguished Chicago sculptor, Lorado Taft, has been dedicated at Urbana, Ill., seat of the University of Illinois, on a site near the courthouse where Lincoln practiced law in his early days. It is a new conception of Lincoln, representing him as a young lawyer pleading at the bar.

Huntington: Phillips

What Arthur Millier, critic of the Los Angeles Times, wrote under the title of "Huntington's Method Viewed as an Example," has caused letters of commendation and letters of resentment to be received by THE ART DIGEST from readers on the Pacific Coast. The question Mr. Millier raises is a controversial one, and this magazine, being a "digest," enters not into it. The following paragraphs, selected from a 1,600-word article, give the gist of the critic's position. He is writing, of course, about Henry E. Huntington's \$50,000,000 bequest of old art and rare books:

"Mr. Duncan Phillips, selecting the significant works of living artists for his Washington gallery, or Mr. Marland, causing the erection of the monument to the Pioneer Mother, is doing far more to add to the richness of American life than a hundred Metropolitan Museums or Huntington libraries. Not that these institutions are not of great potential value; they would be of immense value if, for every dollar that went into them, \$10 went to the financing of great contemporary works of art.

"We need great new statements of our faith far more than museums and libraries, and when philanthropy will provide money for this as willingly as it now provides it for the purchase of antiques this age will produce great art and its inevitable enrichment of the spirit.

"Method is overendowed, imagination must beg for its every penny.

"Rich man, if you really want to add something to the sum of American culture, go among artists, pick out, not those who make money, but those who have kept faith with their ideals, and set them at work building a twentieth-century temple to the Spirit of Man. You will be surprised how they will work, how little they value their work in terms of money. In California our hills should be crowned with such temples, symbolizing in stone and paint and craft work the finest thought and aspiration of our time.

"The museum is at once a sign of our financial richness and our spiritual poverty, valuable only as a place of reference. Mankind needs temples, not museums; teachers, not universities; artists, not art schools. A new movement in philanthropy is necessary if money is to play any part in the growth of American culture—the endowment of man instead of the endowment of method."

The great Huntington Art Gallery at San Marino, Cal., near Pasadena, will be opened to the public as soon as the physical changes necessary for the conversion of the Huntington residence are completed, according to announcement.

Visitors will be admitted to see the great collection, which includes Gainsborough's "Blue Boy" and Lawrence's "Pinkie," only two days a week, probably Tuesdays and Fridays, from 2 to 5 o'clock. Admission will be by card, which may be obtained by application in advance. The visitors will be restricted to 200 on any one afternoon, that being the maximum number that can properly be accommodated.

One of the changes to be made will be the installation of the Arabella Huntington Memorial, comprising special galleries provided by Mr. Huntington in memory of his wife and containing paintings, rare tapestries and antiques from Mrs. Huntington's own private collection in her New York residence.

Boston's New Marble by Maurice Sterne



"The Awakening," by Maurice Sterne.

The above marble, as told in the last number of THE ART DIGEST, was presented to the Boston Museum of Fine Arts by Mrs. Galen L. Stone, in memory of her husband. It is reproduced by courtesy of Maurice Sterne's American agents, the Reinhardt Galleries, of New York. F. W.

Coburn, art critic of the Boston Herald, found fault with the setting given it, and advised that it be placed in a gallery "of more soprano and superilluminated tone" when the museum's new wing is completed. "The Awakening" was created by Mr. Sterne in his studio at Anticoli, Italy.

Kept Its Head

[Concluded from page 1]

tan's "Madonna and Child" is not an Antonello.

* * *

The rumor that the Virgin's head came away when the Metropolitan cleaned the Antonello probably had its origin in the fact that the museum had an X-ray photograph made of the picture for comparison later on with X-rays of authentic works by the master. This photograph showed considerable underpainting, the artist before completing the picture having changed the position and expression of the head. In discussing it in the museum's July *Bulletin*, Bryson Burroughs, the curator of paintings, asserts the alterations shown in the underpainting "indicate an artistic individuality of the first rank. Whatever the artist's name, he was a sensitive and accomplished master."

Still more interesting was the X-ray photograph of the museum's famous "Mars and Venus," by Paolo Veronese, which proved, according to Mr. Burroughs, that "the most skillful painters often change their minds," in contrast with the copyist or imitator, who "is insensitive to the reasons for such alterations, remaining content to perform his task methodically."

The underpainting of "Mars and Venus" shows that Paolo first painted Venus as "an impassioned goddess, raising herself nervously from Mar's embrace, startled when the cupid in the foreground ties a ribbon about

her leg. Mars, whose face has not been altered, still shows the realism of the original intention, with an expression of surprised resentment. The heroic couple have been undisguisedly in each other's arms. But the artist, by elevating Venus's head and by shifting her weight away from Mars, has altered the spirit of the picture. Venus now enters into the by-play of the ribbon with smiling unconcern; her mind is no longer disturbed; she has become more Olympian and impersonal."

Wins Plucky Fight

The last exhibition of the season at the Ferargil Galleries, New York, was composed of landscapes by William Hurd Lawrence, and the newspapers played up the exhibition in the news columns because of its "human interest." For Lawrence, who twenty years ago was one of the best known illustrators in America, after a sunstroke in South America, was stricken with paralysis, which made his right hand useless. Then he undertook to train his left. He succeeded.

Unveil Mr. French's Irving

Daniel Chester French's monument to Washington Irving has been unveiled near Sunnyside, the old Irving homestead, at Irvington-on-Hudson, N. Y. A bronze bust of the author rests on a pedestal of granite in front of a marble slab fifteen feet long, which bears the figure of Boabdil, the last king of Granada, facing Rip Van Winkle.

Carnegie Institute's Tribute to Beatty



John W. Beatty Memorial Tablet, by Paul Manship

This is Carnegie Institute's tribute to the memory of John Wesley Beatty, its first director, who died in 1924. The work of Paul Manship, the tablet is of rose Burgundy stone, which blends with the marble wall on which it is placed. It belongs to the symbolic school of memorials. In the classically conceived composition, Art is repre-

sented by the reclining figure of a woman sweeping through space, while the motif of inspiration is typified by a small Pegasus.

Mr. Beatty, who guided the affairs of Carnegie Institute for 26 years, was a native of Pittsburgh. He inaugurated the Carnegie International.

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in New York at a cost of \$12,000,000, will be occupied by art galleries. Since the tower is to be 625 feet high, these quarters, which are to be devoted to a permanent international art, architectural and textile art exposition, will be the "highest art galleries in the world."

Moghul Art for America?


All the paintings in the Paransis collection, housed in the Satara Museum, in Bombay, have been put on the market and negotiations are under way for their sale in America, according to correspondence in the *Christian Science Monitor*. The 311 items provide a magnificent record of the Moghul Empire at its height. Among them is a work regarded as the masterpiece of Moghul art, a portrait of Akbar painted in the early part of the seventeenth century by Maja Nidhamal. Another great example is the portrait of the Emperor Jehangir, by the court painter, Govardhan.

The collection includes portraits of all the Delhi emperors, as well as a miniature of Mumtaj Mahal, who was made immortal by the tomb her husband built for her—the Taj Mahal.

The Paransis collection is in two parts. Besides the paintings there is a priceless collection of documents and books, also housed in the Satara Museum, but to which the Bombay Government obtained title by granting a pension to the Paransis family.

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"Bravo!" Cry French at American "Geste"

"Le beau geste," is the way *Comœdia* described the action of the American collector, George Blumenthal, who, together with two French art dealers, MM. Founès and Hamburger, came to the rescue of the Petit Palais when it sought to save for the French nation a masterpiece of furniture which an Argentine connoisseur sought to capture at the dispersal of the Mme. de Poles collection by the auctioneer Lair-Dubreuil.

The object was a little Louis XV writing desk, the work of La Croix. The Petit Palais wanted it, but its conservator was about to stop for lack of funds when the Argentine bid the price up to 660,000 francs. There was consternation and protest, for the unwritten law was that private buyers should abstain when a French museum sought a work at auction. It was then that Mr. Blumenthal and the two dealers began to put money at the disposal of the Petit Palais



Secretary by La Croix. Sold at Auction for \$27,500.

until finally the piece was knocked down for 706,000 francs (\$27,500). The audience cried, "Vive l'Amerique!" and *Comœdia* concludes its account with the word, "Bravo!"

The highest price of the sale was \$31,000, paid for Sir Thomas Lawrence's portrait of Miss Fitzgerald. Paris artists expressed amazement, according to a dispatch in the *Philadelphia Public Ledger*, at the prices paid by American, French and English dealers at the de Poles sale. Pictures which fifteen years ago sold for 10,000 francs brought 300,000, and a piece of furniture purchased in 1845 for 30 francs brought 272,000. However, connoisseurs were overheard saying that prices paid at this sale for pictures and other articles were not only justified, but promise to soar much higher within the next ten years.

All auction records for a day's sale were broken by Christie's, in London, on July 8, when a collection of paintings brought £192,451, or nearly \$1,000,000. Twenty-nine of the pictures, belonging to the collection

European Art Dealers

of the late James Ross, a Montreal banker, brought £135,444, or about \$675,000.

It took just twenty seconds of spirited bidding for the firm of Thomas Agnew & Sons to become the possessors for \$153,000 of Rembrandt's "Portrait of a Man," formerly known as "Admiral Tromp." The same firm acquired Turner's "Venice" for \$147,900, a picture 24 by 36 inches, which brought \$1,285 in 1870 and for which Mr. Ross had paid \$4,182 in 1899.

Although the Agnews were the heaviest purchasers, at \$475,000, the American firm of M. Knoedler & Co. was second with \$170,000. The Knoedlers bought "Lady Sullivan" for \$86,706, a portrait for which Romney received twenty guineas; Frans Hals' "Portrait of a Man" for \$25,500; Raeburn's "Miss Betty Hume" for \$26,520, and Romney's "Miss Catherine Chichester" for \$20,370.

Reynolds' "Lady Ann Fitzpatrick as Sylvia" brought \$92,500.

* * *

Cezanne's "Baigneuses," sold at the dispersal of the Zoubaloff collection by the auctioneer Lair-Dubreuil in Paris, brought 475,000 francs, or about \$18,600.

European Art Dealers

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Art Training

Ralph M. Pearson, etcher and instructor, will become a member of the faculty of the Master Institute of United Arts next fall, and the institute marked its announcement by giving out what might very well be called Mr. Pearson's declaration of principles as a teacher. It is his contention that imitation instead of invention is too often the watchword in contemporary art education.

"It has been said," began Mr. Pearson, "that there are 300,000 art students in America. What kind of education are these students getting? Is the 'art education' accomplishing what the words imply? Is their training serving to equip them as leader artists?"

"Today there are two essentially opposed types of training in the country, one based on invention and design, the other on imitation. If one defines the artist as a creator of his own forms of beauty rather than a copier of forms already created, then the former type of training is the only one that can equip the students to be leaders or any other kind of artists. The latter training, if not denatured in any way, leads straight to skilled craftsmanship and nothing else. In my opinion the inventive approach, with skill subordinated to creation, justifies the use of the name art education, while the imitative is a travesty of it. Craftsmanship has its own virtues, but experience and the overwhelming testimony of history say it is not art.

"Everyone, of course, knows this, and one would believe that surely no school would so ignore the teachings of experience and history as to make craftsmanship the goal. We are always given the argument that if imitation is emphasized it has its purpose for something beyond. They train the young mind to record forms accurately, then turn him loose suddenly to create great works of art!

"The theory sounds well, but ignores several rather vital facts: the force of habit, which, once formed in the imitation groove, tends to perpetuate itself; the fact that a different approach requires years of training in co-ordination: between mind and hand; that skill can be gained as a by-product of creative work as well or better than as an end in itself, and, more fatal even than these to the attainment of great art, it ignores the plastic functioning of pictures and the ability to feel and carry out moving arrangements of pictorial elements—in other words, to get plastic quality.

"I am a victim of the imitative training and I know how many years it has taken to break various habits of mind—among them the conception that the first necessity of a picture is to 'look like something.' And as for plastic qualities, after twenty years of bewilderment and search since graduating from art school, I am beginning to grasp the meaning of fundamentals in which artists of the Renaissance were masters at twenty. And the charge of futility or worse which this statement brings against the art school cannot be limited to those of twenty years ago. It is heartily earned today by every school that still teaches the imitative method.

"The meaning of 'plastic qualities' cannot be given in words alone and it is idle to attempt it. The most one can say is that the plastic qualities of a picture are those which exploit the pictorial elements, i. e., lines, spaces, forms, colors, textures, light-

The ART DIGEST

because of its large general circulation, and especially because it has become indispensable to art instructors in the public schools who so often act as advisers to pupils desiring to attend regular art schools, has come to be regarded as the logical medium for

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and-dark, etc., and their arrangement into a plastic (or sculptured or architectonic) whole for the effect they, in themselves, have on the mind in their purely visual aspect.

"Imitation and these qualities are as oil and water. They do not mix. The mind given thoroughly to the perception or practice of one, must, at the moment at least, be blind to the other. Which is not saying that plastic qualities cannot be imposed on nature. They can be. They are in a Holbein portrait. But in that portrait there will not be one touch of straight imitation. Forms, colors, etc., will be controlled to suit the needs of the general plan. The difference between the two methods—between a Sargent and a Holbein portrait, between the Academy and the creative school of art, when both are weighed for the basic nature of the system they represent—might be called the difference between life and death. The one is a simulation of life; the other, because it is created into a functioning entity, is comparable to life itself.

"Only a very few art schools understand the new approach. These are training artists. That is, they are salvaging the creative instinct that is part of the normal equipment of all humans, stimulating and guiding it into a growing realization of its potentialities. Institutional art schools, as I know them (and I am not entirely a stranger to a considerable number of widely separated ones), except in these scattered cases, are training pictorial craftsmen, instead of creators who will enrich our national culture."

Mr. Pearson will give courses at the Master Institute in etching, pictorial design and the history and appreciation of art.

Students' Work Is Sold

The Chicago Art Institute tried the experiment this year of offering for sale the works shown in the annual exhibition by students, and seventeen were sold.

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Plan a Center

Colorado Springs and those who are active in the art movement there are planning the development of a center, with the Broadmoor Art Academy as a nucleus, which will include a museum of national importance, embodying the spirit of the West and of the mountains.

Situated at the gateway to the Southwest, at the foot of Pike's Peak, and perched high over Mountain Valley Park, and with climatic advantages the year round, the Broadmoor Academy has steadily grown during the eight years of its existence. Last year twenty-seven states were represented by 130 students. Some of its students already have won national honors.

The mountains, the greatest of motifs, are becoming a factor in American art, and the buildings and grounds of the Broadmoor Academy are one of America's show spots.

This season Ernest Lawson will have charge of the Academy's landscape classes, Randall Davey of the life classes, Wanda Caton of the applied art division, and Lloyd Moylan of the winter life classes.

Free Art Scholarships

Through generous gifts, several maintenance scholarship are provided for deserving students by the School of the Arts of the Community Arts Association, of Santa Barbara, Cal., and entries will close on August 15. These scholarships cover complete tuition in courses in the graphic, decorative and plastic arts for the regular term beginning early in October and ending in May and for the following six weeks summer school, together with \$75 a month for living expenses.

Broadly speaking, there are two requirements for obtaining a scholarship: unusual ability and inability to pay the fees. The school wishes to find gifted young men and women who would devote their entire time to the study of art if this were made economically possible. Applicants should address the director, Frank Morley Fletcher, 916 Santa Barbara street.

School for Museum Workers

So many museums have been established in America and so great has become the demand for museum workers that a summer course in museum administration has been established at Columbia University. There is something appropriate in the fact that the course is in charge of Laura M. Bragg, director of the Charleston (S. C.) Museum, the oldest in America. According to Miss Bragg, the prime requirements for museum workers are executive ability and the ability to stimulate art appreciation.

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Soap Sculpture



"Crane," one of a pair in soap by George R. Lum that won first prize.

This is the first attention THE ART DIGEST has paid to the national soap sculpture contest. Frankly, it confesses that it has been suffering from too much Aristotle. It felt that there was a nobility about art that called for noble means and noble themes. Soap? Procter & Gamble? Publicity?

But Aristotle, it appears, is not an unfailing guide in this day and generation. Procter & Gamble's national soap sculpture contest for publicity's sake is making a stir in the art world, as the exhibition makes the rounds of the big museums, and THE ART DIGEST herewith succumbs.

When the show opened at the Anderson Galleries in New York it contained 2,500 exhibits, many of them by well known artists, and during the first week more than 2,000 persons attended. In the exhibition that is touring the museums 2,000 sculptures are shown. Cincinnati will have the show until July 23.

To quote the New York Times critic: "Good for practical work and less objectionable than wax, soap is gaining favor even among artists professionally trained as an ideal but inexpensive material for the development of creative and artistic efforts." The models when completed may be preserved and beautified by painting them with sealing wax dissolved in denatured alcohol.

Herewith reproduced is one of the "Cranes" which won first prize for George R. Lum, of New York, in the professional group. Eleanor Tenney, of Winnetka, Ill., won second prize, and Margaret Postgate, of Brooklyn, third.

Irish Statue of Hubbard

There will soon be erected in the grounds of the Roycroft Colony at East Aurora, N. Y., a statue of Elbert Hubbard, who lost his life in the sinking of the Lusitania, designed by Jerome Connor, Irish-American sculptor, and cast in his foundry at Dublin.

Cleveland Buys a Davies

The Cleveland Museum of Art has announced the purchase of Arthur B. Davies' "Hermes and the Infant Dionysus" for the Harkness Collection.

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Bourdelle's Mickiewicz Monument

The most important sculpture exhibited this year in the Paris salons, the critics are agreed, was the Bourdelle monument to Adam Mickiewicz. In the middle of the central room at the Salon des Tuileries was erected this robust column on the top of which stood the great Polish bard whose powerful verses expressed the aspirations of heroic Poland, the nation that, during more than a century of servitude, never lost her faith in freedom and resurrection.

Clad in a huge coat, the poet is represented leaning on a stick, in the gesture of walk, like a pilgrim. His inspired head seems to envision the future of his nation with faith and confidence. A robust winged victory, holding forth a sword, passing on the front of the column, gives to the conception its significance. Bourdelle worked on the monument for years.

"It was understood," writes M. André Warnod in *Comoedia*, "that the Mickiewicz monument would be erected in Paris, on the Place de l'Alma, but the sculptor has been officially notified that it will not. When they learned of it, many of his colleagues, together with writers and art lovers, signed a petition of protest against the decision. Is it not astonishing, not to use a bigger word, that Paris remains the only capital in Europe not having on one of its 'places' a work of a French master such as Bourdelle?"

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